

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by HELEN ADELE GERRITZEN in partial fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Slabs and Universe Insurance Value: \$1,500.00	1999	etching, lithography relief, screenprint	63½ x 47½"
Map and Funnel Insurance Value: \$600.00	1999	etching, lithography relief, screenprint	39½ x 29¾"
Tundish Insurance Value: \$125.00	1998	etching	8 7/8 x 5 7/8"
One Insurance Value: \$200.00	1999	lithography, screen- print, relief, chin collé	4 7/8 x 5"
12495V (dixie cups) Insurance Value: \$175.00	1999	lithography, etching chin collé, screenprint	4 3/4 x 6 1/2"
R4 Insurance Value: 200.00	1999	lithography, etching chin collé	8 1/2 x 6 1/2"
12602V (gelatin cups) Insurance Value: \$150.00	1999	lithography, etching chin collé	9 7/8 x 6"

MEFA Candidate

Artist Statement

The context of my work is one of tension between the de-materialized body (the body as a product of representational practices, language, and human knowledge) and the insistantly physical, mortal body (the body of disease, desire and involuntary state of being). Often our identities are shaped by systems and categorizations. My work reflects a comparison of knowledge and the corporeal; through their associations of power and vulnerability. It attempts to reclaim the palpable, the physical in reference to the body's long history as a repository of social, cultural, sexual and religious meanings.

The imagery focuses upon drawings, diagrams and text from a random source of cultures and time periods. These are placed in an interrelationship with found and made forms that reflect a universal familiarity. To reinforce this dialogue, a combination of aesthetic approaches, such as photography with drawing, flat with volume is used. Paper as a printing surface is conceptually important because of its physicality yet fragility: images can appear as stains, residue, seepage or imperfections creating fugitive, degraded surfaces.

What is being represented in the work does not reflect its true meaning. Images can evoke a vulgar interpretation; text appears as nonsense; shifts in perspective and scale repel a clear reading. Aspects of recognition and disorientation are presented simultaneously; a feeling of familiarity allows the viewer to project his/her bias or response to the work, but they may also realize a deception of meaning. In my work, I attempt to challenge knowledge and create untruths.

Helen Gerritzen

Acknowledgments

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Finally, I would like to acknowledge my family for their love and unfailing support.

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HELEN GERRITZEN

MFA EXHIBITION

NOVEMBER 2 - 14, 1999

FINE ARTS BUILDING GALLERY

1-1FAB, UNIVERSITY OF ALBERTA

112 STREET - 89 AVENUE

TUES-FRI 10-5 SUN 2-5
CLOSED SAT, MON & NOV 11

OPENING
NOVEMBER 4
7-10 PM



This Exhibition
is the
final visual
presentation
for the degree
of Master of
Fine Arts
in Printmaking

List of Slides

1. *ffi box* 1999, latex rubber and photocopy, 10" x 8" x 2 1/4"
2. *slabs and universe* 1999, etching, lithography, relief, screenprint, 63 1/2" x 47 1/8"
3. *rubber box and astronomical chart* 1999, etching, lithography, screenprint, 55 1/2" x 47 1/4"
4. *ffi tree (The Tower of Babel)* 1999, etching, screenprint, 59 3/4" x 44 1/2"
5. *oath and gelatin cups* 1999, lithography, etching, relief, screenprint, 51 3/4" x 36"
6. *oath and dixie cups* 1999, etching, screenprint, 35 1/2" x 49"
7. *map and funnel* 1999, etching, lithography, relief, screenprint, 39 1/2" x 29 3/4"

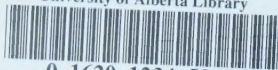
The following are printed on Kochi, paper size 26 x 20 (irregular):

8. *one* 1999, lithography, screenprint, chin collé, 4 7/8" x 5"
9. *12495 V (dixie cups)* 1999, lithography, etching, chin collé, screenprint, 4 3/4" x 6 1/2"
10. *12391 (funnel)* 1999, etching, lithography, chin collé, 9 3/4" x 6 1/8"
11. *12658 R (ffi)* 1999, etching, lithography, screenprint, 9 5/8" x 6 5/8"
12. *12602 V (gelatin cups)* 1999, lithography, etching, chin collé, 9 7/8" x 6"
13. *Tundish (2)* 1998, etching, 8 7/8" x 5 7/8"
14. *R4* 1999, lithography, etching, chin collé, 8 1/2" x 6 1/2"
15. *Gelatin cups w/ Map (2)* 1999, etching, chin collé, 10 1/2" x 6 1/2"
16. *12602 R (ball)* 1999, lithography, etching, chin collé, screenprint, 9 1/2" x 6 1/2"

Drawings:

17. *field of ffi* 1999, oil, 49 3/4" x 38 1/4"
18. *she* 1999, oil on perforated paper, 46 1/2" x 34 1/2"

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